

LETTER FROM PARIS.

FASHION NOTES GATHERED AT THE FRENCH RACE COURSE.

Millinery Novelties Show Hats Turned Up at One Side—Plaits and Checks Continue Their Triumphant Career—The Upper Half of the Newest Sleeves Are Formed of a Succession of Narrow Ruffles—Charming Matinees and Tea Gowns of Parisian Make.

PARIS, Aug. 15.—Those that were at the Trouville-Deauville races can say with truth that they have seen the full blossoming of the year's fashions, and in a worthy setting. Blue sea and white sand circled them about and the sunlight fell, not as at Paris, but gently on the wing of fresh breezes, with a gliding and a caress. The betting and racing kept the senses alert. Every toilette was seen to take advantage and every toilette was in some part a synthesis of the year's art. The grand boulevard was out on picnic. The dress appeared astonishingly simple, but this is because it was well designed. All good art, as I have remarked before, looks simple, whether on a canvas or in a gown. It does not follow that it is easily produced. This is a good subject for meditation when one is on the eve of spending money foolishly.

The Duchess de Luyne, who is here on her native beach, having been torn



CHECK SUIT.

In Deauville, was in old rose batiste over rose, with revers on the blouse of white muslin and Valenciennes lace, and pink straw hat trimmed with black velvet and red roses. And the Baroness de Beyer was in white muslin and guipure mounted over yellow silk, with flaring collar and cuffs of orange satin and belt of orange velvet. White guipure toque trimmed with black. The Baroness Alphonse de Rothschild wore white silk with black designs, and large black hat with white plumes. The Countess Jeanne de Ganay wore black muslin trimmed with narrow black velvet ribbon; the Countess de

Perigord was in white pique, and the Countess Boni de Castellane—nee Gould—in flowered rose muslin. These toilettes worn on the race course were equally worn for dinner and the Casino. They represent the full dress of summer.

FINE COLOR EFFECTS. Many thin gowns seem to depend on color for their effect and are very little trimmed. Some are in crosswise tucks. The whole blouse is in inch tucks running round and the skirt is tucked to the knee. The sleeve tops are tucked also. This seems to give body to the material and keep it in form. Such gowns if elaborated have a band of black velvet ribbon set between each tuck. For foulards especially this is the latest idea.

I do not know how it may strike the imagination of the reader, but one of the most effective toilettes on the race course was all black with the exception of the lower part of the blouse from the yoke down, and this was of light green. The yoke itself was black. No color anywhere else. Large hat all black. The gown was elaborate and the green was plaited chiffon.

In the catalogue of more elaborately made gowns may be described one of flax colored batiste barred with brown and yellow. On the skirt are three narrow overlapping ruffles at the bottom, the lower one of black velvet, and at the height of the knee are two more, the lower one also of black velvet. An accordion plaited bolero closed in front, falls over a wide belt of black satin. The sleeve top is formed of three overlapping ruffles draped to cross each other, the lower one of velvet. Hat of flax colored manilla straw turned up toward one side, instead of directly behind as has been the sole fashion, and trimmed with black velvet ribbon, black quills. A large rhinestone buckle directly in front, and red and orange flowers.

AUTUMN SUGGESTIONS. The reader's attention is called particularly to the above toilette, as it has in it some elements for autumn. Gowns will be made like this in cloth, and the materials and colors in the hat are the latest word in millinery.

A toilette that had much success was of black trimmed with bands of black guipure laid over orange. The material was etamine. A wide band of the trimming ran down the front of the blouse and down the front of the skirt to the foot. Then the remainder of the blouse was covered with narrow bands of the guipure running round. The top of the sleeve was formed of two doubled ruffles, one falling over the other and both striped round like the blouse. Manilla straw hat trimmed with black velvet and flowers. An idea that has been popular all summer is illustrated in a gown of Sevres blue velvet trimmed with narrow white soutache braid. The upper part of the blouse to the top of the

neckband and out to the very edge of the rolling collar, and the skirt to the knee are covered with bands running round. The braid does not go directly on the blouse but on a yoke collar with epaulettes attached, the whole making one rounded outline over the sleeves. I have seen at one of the dressmakers a model like this for autumn carried out in green cloth and brown soutache. Plaids and checks continue their triumphant career. Nothing is in more favor with chic women. The checks are in black and white only; if color is used something is lost from the style. This something is simplicity. There is little now to say as to their make-up. They absorb quantities of black velvet ribbon, and black, white and silver braid. Some in silk made for ceremonious wear are trimmed with plaits of black chiffon. Thus a checked silk skirt has three founces of black chiffon and the blouse is covered with the chiffon.

Some of the new jackets have flaring cuffs at the wrists. They are not very wide but they stand almost straight out, and are slashed in two places. Very few pointed revers are seen; they are for the most part all straight and run down to the edge of the jacket. Very much admired are gowns of black foulard, flowered with a large pattern. They are made up without a vestige of trimming, the pattern being quite decoration enough. The skirt is shirred round the hips and hangs very full, and the blouse is shirred or else has some full yoke drapery. The idea is to cut the material as little as possible. The style of these gowns is in their simplicity. They are considered ceremonious enough for dinner and evening wear. The neck is made high, as is that of all but ball gowns at present, but the sleeves may stop at the elbow if desired.

MATINEES AND TEA GOWNS. More things than the long travelling cloak take their cue from the loose box cloak. The morning gown used to be

flannel house gown.



FLAX COLORED BATISTE.

sited behind and belted in front, but now it touches the figure nowhere but at the shoulders, and hangs loose all round without a suggestion of belt. Such gowns either are accordion or side plaited, or else they have plaits only in the middle of the back and front, according to the material. Thin ones are made of ecru batiste, and of light weight wools printed like the foulards of this season in Japanese manner, white on blue, white on black, red on white. Very delicate ones are of dotted Swiss muslin over color. They fall from a yoke and the loose sleeve reaches over the elbow. Warmer ones are of flannel. I have seen one of gray flannel, side plaited and trimmed with bands of black velvet ribbon, a cluster of bands near the foot, another part way up, and a third just below the black velvet yoke. Square epaulettes of velvet fall out on the sleeve, carrying out the line of the yoke. And another of plaid flannel, in which there is much white and yellow, trimmed also with black velvet. A more formal style of house dress is made with a Garibaldi blouse and a full skirt in plaits or shirs. The blouse is gathered on the shoulders under a strap stitched down over the seam, a stitched box plait is down the middle and the blouse droops over the belt all round. It should be made in soft material such as foulard or liberty silk. This model serves for a simple breakfast gown or for a rich afternoon reception gown at home, according to the material used, and there is considerable chance to vary the design. For afternoon a pretty gown has the skirt of black liberty silk printed with

a cashmere pattern, and a blouse of scarlet chiffon. Over the blouse may be worn a sleeveless bolero of black velvet. Another has the skirt of red foulard and the blouse of cream chiffon, with belt and collar band of black velvet.

Gowns having a similar effect are made also in one piece on a princess lining. This permits the addition of some long lines running from the shoulders down. One thus made has the skirt of brown China crepe figured with white, and the blouse of white crepe. Over this are laid loose fronts running from the shoulders down to the foot, of the brown lined with white; and on the back, in order to carry over the shoulders and complete the line of brown made by the loose fronts, is arranged a bolero effect, really a big box plait of the brown lined with the white, that falls loose to below the armholes, and rises high in the neck to form a standing collar. The effect of this is exquisite.

Short house jackets are loose also and straight all around. A pretty one



FLANNEL HOUSE GOWN.

of balze flannel in side plaits is trimmed with a cluster of black velvet ribbon, running around, beginning at the depth of a yoke and continuing around under the arms, each band ending behind with a bow, which makes a row of bows down the middle of the back. The high collar band is circled with the velvet ribbon, with bows behind, and bands and bows are at the elbow. Other flannel jackets are double-breasted and plain, and have an applique on the edge of flannel in a contrasting color out in a fanciful pattern. Thus green on dark blue, dark violet on rose. But such trimming is difficult for the amateur. In another style is a jacket of chambray-colored cloth trimmed with narrow white ribbon. The fronts are open, with straight revers all the way down, and the revers are striped across with the ribbon, each ribbon ending in a

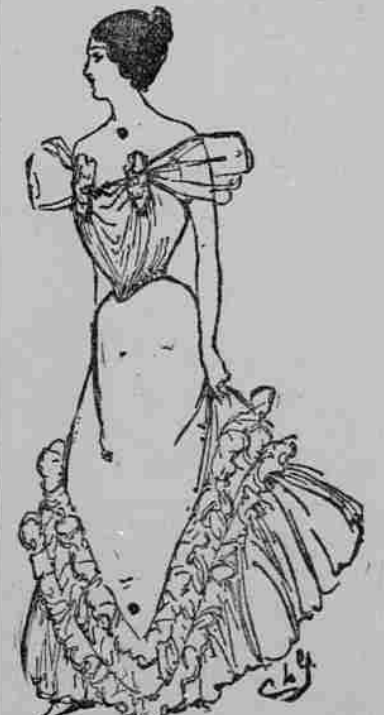


A COSTUME FOR DINNER DANCE.

tiny rosette. The same trimming covers the turn-down collar and the lower part of the sleeves. Among the jackets in silk faced faced molleton, an effective one is made of gray-blue lined throughout with black silk. The collar is faced with the black and the sleeve, made in a loose puff to the elbow and ending in a ruffle, has the ruffle lined with black. It is finished with blue ribbons.

CHILDREN'S DRESS.

Following the taste for long lines, children of both sexes are wearing, as has been said in a former letter, blouses of extra length. This entails for the girls a skirt in proportion, and for the boys a sailor collar so large that it looks like a roof. If knee trousers are worn then so much of them is covered by the blouse that they, like the skirt, have an air of being very short, and when long sailor trousers



THE LATEST STYLE OF BALL GOWN.

are worn, they are made less wide than ordinary, so as to recover in appearance some of the length cut off by the blouse. It goes without saying that not all children are thus dressed, but this is a well defined style where the rest is vague or commonplace. As models of full dress for children, may be cited a costume being worn by the 6-year-old son of the Countess of

Sayve. Sailor trousers down to the heel of the black serge; blouse of white serge with sailor collar of red silk covered Irish guipure lace. Sailor knot of red silk. Manilla straw hat with a large rolling brim and black band. And another costume being worn by the little son of the Countess de Fanless-Jassie. Short trousers of dark blue serge, and blouse of white alpaca, with blue silk collar on which are stitched two bands of white silk near the edge; sailor knot of blue silk; hat like the first. The hair is worn short. It is to be remarked, however, that some boys of this age have the hair in curls.

For girl's dress great use is made of flax-colored batiste, which has been found both practical and cheap. The thicker qualities are not transparent and so they are made up over ordinary cotton linings. Where elaborate dress is wanted the thin linen is used, to make a transparency over color. As a full dress model for a 12-year-old girl may be cited a costume being worn by the daughter of the Countess de La Lande. It is of flax-colored linen over blue silk. The blue skirt is gored and reaches nearly to the ankle, and the linen covering is made up with a quite untrimmed. The linen is plaited over the blouse. The sleeve is close and wrinkled, with a puff at the top, like an adult's. Blue sash tied behind; white leghorn hat bouffant with black velvet and trimmed with blue satin ribbon. The ribbon is twisted into a rope and the rope passes around the bottom of the crown still tied, and is made into a bow of standing loops at one side.

A new idea in the trimming of children's gowns is to make applique patterns with thin sleazy ribbon or silk braid. The ribbon is drawn up with a thread on one edge where it is needed to form curves. As an example of this work is a blue velling gown with the blouse in front covered with an irregular spiral pattern in white; also worn mixed wool with brown ribbon on the skirt and jacket.

The hats worn all summer by little girls, of a straw crown and chiffon ruffles for brim, have grown in size till they look something extravagant. A new idea is a close bonnet covering the ears and tying under the chin, an exact copy of the women's bonnets of 1840. I have seen one on a child of 5 in dark blue trimmed on the outside with long-stemmed rosebuds. No bow and no other trimming.

The fashion in hair dressing for little girls is that which may be seen in the well known picture by Velasquez of the Infanta Marguerite. That is to say, the hair is parted on the left side, and some are caught together on the right side, opposite the parting, and tied with a small bow of colored ribbon. The smallest bit answers, as it is not a bow that is wanted so much as a touch of color. The ends of the hair hang loose. Girls up to 12 and even to 14 wear this coiffure, which certainly has its significance.

ADA LANE.

HOUSEHOLD HINTS.

Ripe tomatoes will remove ink stains. Remember damping the oven door will make cake fall.

A few drops of lemon juice makes cake frosting very white.

A little flour dredged over the top of a cake will prevent the icing from running.

Try sprinkling powdered cloves about the spines infested by red ants.

A hot shovel, held over varnished furniture, will take out all white spots.

A person broken out with prickly heat will find relief by dusting the body with rye flour.

Copper gauze is more durable as window and door screens than any ordinary wire netting.

Dyed palms are very decorative as a frieze in a summer room, and are not expensive. Have the walls covered with gray fishnet. Use the palms as a finish. It is very pretty and artistic.

Soda dissolved in boiling hot water and poured into the sink daily keeps it clean and wholesome. Keep some charcoal in the refrigerator in a small saucer; it helps to keep the meat uninfected.

WILL THE ROBIN SING THEN?

Will the robin sing in that land,
That land so fair and so far,
That lies as our souls fondly dream,
In the depths of the uttermost star?

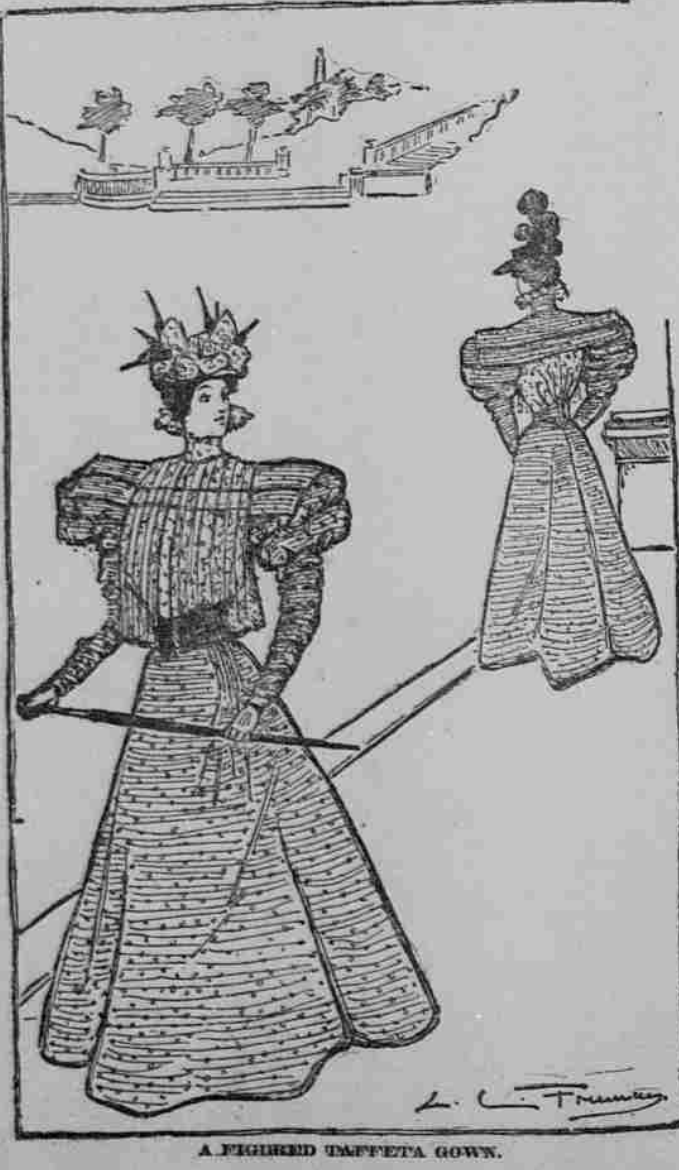
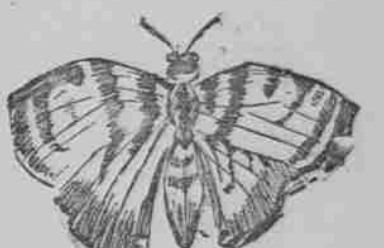
Will the violet bloom in that land,
And the mosses so sweet and so shy,
All the dear common things that we love,
In the dim, distant depths of the sky?

Will the children sing in that land,
All the sweet, simple songs of the earth,
And shall we rejoice and be glad
In their music and frolicsome mirth?

Oh! will there be friends in that land,
Friends who love and rejoice in our love,
Will they look, will they speak, will they smile,
Like our own mid the strangeness above?

Oh! shall we have homes in that land
To return to wherever we may roam?
Oh! the heart would be lonely and sad,
Even in heaven if we had not a home.

I love not the new and the strange,
But a friend and the clasp of his hand,
Oh! I would that my spirit could know
That the robin will sing in that land.
—Woman's Magazine.

EVOLUTION OF THE SUMMER GIRL.
From July.

A FIGURED TAFFETA GOWN.